

SONATA N. 2

(Dedicata a Giuseppe Haydn)

Composta nell'anno 1795
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presso Artaria, a Vienna

Op. 2 N. 2

Allegro vivace ($\text{d} = 152$)

a) L'esecuzione di questo passaggio con una sola mano è più difficile ma fa più effetto che se fosse diviso fra le due mani.

a) To play this passage with one hand is more difficult, but will sound more spirited than if divided between both hands.

a) Ausführung mit einer Hand zwar schwerer, aber schwungvoller, als in beide Hände geteilt.

a) Nessuna edizione originale indica dove si debba riprendere il «tempo primo» dopo il «rallentando». Ritengo si debba riprendere al *re diesis*: *p*

a) No mention is made in any of the original editions as to when the original tempo recurs after the « *rallentando* »; in my opinion, it should be at the « *d sharp* »: p

a) In keiner Originalausgabe ist vermerkt, wann nach dem «rallentando» das erste Zeitmass einzusetzen habe; nach meiner Ansicht soll es bei *this* eintreten: *p*

a)

b) Non si sa — e le varie edizioni differiscono su questo soggetto — se tanto qui quanto due battute dopo, l'appoggiatura superiore debba essere alla distanza di un tono o di un semitono. Io ritengo che debba essere di un tono:



cioè che corrisponde al passaggio parallelo.



b) *The various editions differ as to whether here — as well as 2 bars later — the whole or the half tone is to be taken as the upper appoggiatura; in my opinion, the whole tone is correct, thus:*



this also corresponds with the parallel passage.

b) Es ist, wie die diesbezügliche Verschiedenheit der Ausgaben erkennen lässt, unklar, ob hier, wie auch 2 Takte später, als obere Wechselnote der Halb- oder der Ganzton zu nehmen sei; ich halte den Ganzton für den richtigen, also:



was im übrigen auch der Parallelstelle entspricht.

(a)

ff

non affrett.

Ped.

(b)

sf

Ped.

(c)

sf

I.

a) L'esecuzione con una sola mano è difficile (in ogni caso si deve procurare di impararla). La divisione seguente è la migliore e la più usata:



b) Vedi a). Nell'ascendere sarebbe più difficile e di minor effetto suonare la prima nota della terzina con la mano sinistra e la seconda e la terza con la destra. E' consigliabile la divisione che diamo qui:



a) *Very difficult to realize if played with one hand alone (it should, however, be tried again and again); the most expedient and customary way of playing this passage is.*



b) *See a). To play the first semiquaver of each triplet with the left hand and the second and third with the right hand also in the ascending passage, appears to me to be more laborious (and less brilliant) than the following arrangement:*



c) *The «b» will obtain, automatically, the necessary strength if taken with the right hand; the sfz only refers to this «b», not to the «d sharp» as well.*

c) Il *si* avrà automaticamente la forza che richiede se verrà suonato con la destra. Lo *sfz* si riferisce soltanto al *si* e non al *re diesis*.

a) Mit einer Hand sehr schwer auszuführen (es soll aber jedenfalls immer wieder versucht werden); die zweckdienlichste und übliche Spielweise:



b) Siehe a). Auch bei der Aufwärtsbewegung das erste Triolen-Sechzehntel mit der Linken, zweites und drittes mit der Rechten zu nehmen, erscheint mir mühevoller (und weniger glänzend) als die folgende Einteilung:



c) Das *h* wird (selbsttätig) die hier nötige Kraft erhalten, wenn es von der rechten Hand genommen wird; das *sfz* gilt nur ihm, nicht auch dem *dis*.

The musical score consists of six staves of piano music. Staff 1 (top) starts with a dynamic *ff* and includes fingerings (1, 2, 4; 1, 2, 1) and slurs. Staff 2 (second from top) is labeled '(a)' and includes dynamics *p* and *pp*. Staff 3 (third from top) includes dynamics *pp* and *pp*. Staff 4 (fourth from top) is labeled I., VI., and 1. Staff 5 (fifth from top) is labeled VI. and includes dynamics *pp* and *ff*. Staff 6 (bottom) is labeled I. and includes dynamics *ff*, *poco*, and *ff*. The score also features various slurs, grace notes, and dynamic markings like *meno ff ma ben marcato e f*.

a) In alcune edizioni qui si trova inserito un terzo *mi*: probabilmente si tratta di un errore.

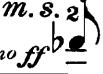
a) In some editions a third «e» is added here which is probably incorrect.

a) Ein hier in manchen Ausgaben hinzugefügtes drittes e ist wohl falsch.

VI.

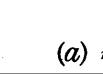
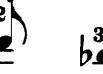
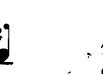
I.

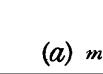
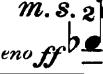
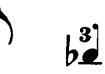
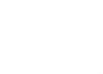
m. s. 2

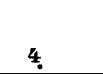
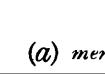
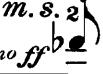
(a) *meno ff* 

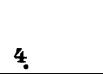
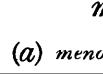
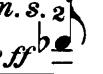
 

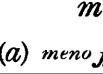
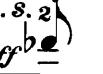
     

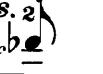
       

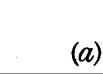
          

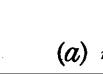
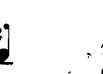
          

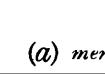
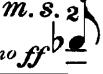
          

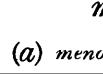
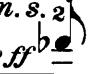
          

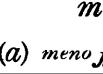
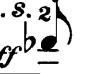
          

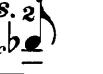
          

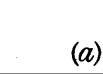
         

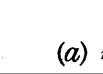
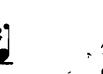
         

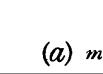
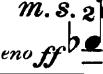
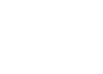
         

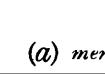
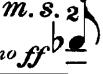
         

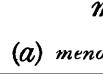
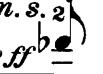
         

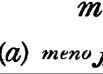
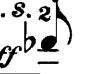
         

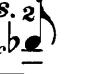
        

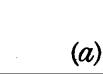
        

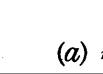
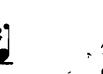
        

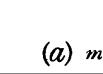
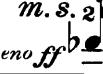
        

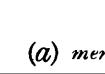
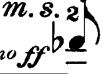
        

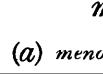
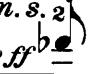
        

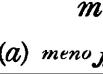
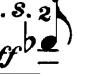
       

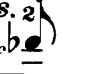
       

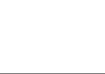
       

  <img alt="A sixteenth-note figure consisting of a bass note followed by two eighth notes, each with a vertical bar line through it

a) E' certamente *sol* e non *mi bemonle* come alcune edizioni si sono ritenute in diritto di correggere.

b) Corona di 7 ottavi; senza pausa respiratoria.

a) Undoubtedly «g», and not «e flat», as erroneously «corrected» in some editions.

b) Fermata of seven quavers; not followed by a rest.

a) Zweifellos *g*, nicht *es*, wie einige Ausgaben glaubten, verbessern zu müssen.

b) Fermate sieben Achtel; keine Luftpause danach.

Sheet music for piano, featuring two staves and various dynamics and markings. The music is divided into sections labeled I through VIII.

Section I: Treble clef, 2/4 time. Dynamics: *fp*, *p*. Fingerings: 5 1, 1 4, 5 4, 2 1 2, 1 5, 5 3, 4 5 4, 5 2, 1 2, 3 2 1 2, 1 3 5. Articulations: *pp*, *p*.

Section II: Treble clef, 2/4 time. Dynamics: *p*, *p*. Fingerings: 5 1, 1 4, 3 2 1 2, 1 3 5. Articulations: *pp*.

Section III: Treble clef, 2/4 time. Dynamics: *p*, *fp*. Fingerings: 2 3, *p* 5. Articulations: *p*.

Section IV: Treble clef, 2/4 time. Dynamics: *pp*, *p*. Fingerings: 2 3, 4 2 1, 1 3 5, 2. Articulations: *dolce*, *pp*.

Section V: Treble clef, 2/4 time. Dynamics: *pp*, *f*. Fingerings: 3 2 1 2, 1 3 5, 2, 5. Articulations: *leggiere*, *f* *ben in misura*.

Section VI: Treble clef, 2/4 time. Dynamics: *p*, *p*. Fingerings: 5 1, 1 4, 3 2 1 2, 1 3 5. Articulations: *pp*.

Section VII: Treble clef, 2/4 time. Dynamics: *pp*, *p*. Fingerings: 3 2 1 2, 1 3 5, 2, 5. Articulations: *leggiere*.

Section VIII: Treble clef, 2/4 time. Dynamics: *p*. Fingerings: 5 5, 4 5, 3 2 1 2, 1 3 5, 2, 5. Articulations: *p*.

Section IX: Treble clef, 2/4 time. Dynamics: *p*. Fingerings: 2 1, 1 2, 1 4. Articulations: *f*.

Section X: Treble clef, 2/4 time. Dynamics: *f*, *p*. Fingerings: 1 2, 1 4, 3 2 1 2, 1 3 5. Articulations: *f*.

Section XI: Treble clef, 2/4 time. Dynamics: *p*. Fingerings: 1 2, 1 4, 3 2 1 2, 1 3 5. Articulations: *p*.

Section XII: Treble clef, 2/4 time. Dynamics: *p*. Fingerings: 1 2, 1 4, 3 2 1 2, 1 3 5. Articulations: *p*.

Section XIII: Treble clef, 2/4 time. Dynamics: *p*. Fingerings: 1 2, 1 4, 3 2 1 2, 1 3 5. Articulations: *p*.

Section XIV: Treble clef, 2/4 time. Dynamics: *p*. Fingerings: 1 2, 1 4, 3 2 1 2, 1 3 5. Articulations: *p*.

The musical score consists of six staves of piano music. Staff 1 (top) shows measures II, III, I, and VIII. Staff 2 shows measure I. Staff 3 shows measures VI, I, and I. Staff 4 shows measures I, V, and I. Staff 5 shows measures I and I. Staff 6 (bottom) shows measures I and I.

Staff 1: Measures II, III, I, and VIII. Measure II has a dynamic of *ff*. Measure III has a dynamic of *p*. Measure I has a dynamic of *sf* and a tempo marking of p_4 . Measure VIII has a dynamic of *ff*. Articulation marks include $\frac{5}{2}$, $\frac{3}{2}$, $\frac{4}{2}$, $\frac{5}{2}$, $\frac{5}{2}$, $\frac{4}{2}$, $\frac{3}{2}$, and $\frac{5}{2}$.

Staff 2: Measure I. Dynamic *ff*.

Staff 3: Measures VI, I, and I. Measure VI has a dynamic of *pp*. Measure I has a dynamic of *p* and a tempo marking of p_4 . Measure I has a dynamic of *p*. Articulation marks include $\frac{4}{2}$, $\frac{4}{2}$, $\frac{3}{2}$, and $\frac{2}{2}$.

Staff 4: Measures I, V, and I. Measure I has a dynamic of *pp*. Measure V has a dynamic of *f* and a tempo marking of *(in tempo)*. Measure I has a dynamic of *p*. Articulation marks include $\frac{3}{2}$, $\frac{4}{2}$, $\frac{4}{2}$, $\frac{3}{2}$, and $\frac{2}{2}$.

Staff 5: Measures I and I. Dynamic *pp*.

Staff 6: Measures I and I. Dynamic *f*.

a) Alcune edizioni hanno qui *sol diesis, la, si, sol diesis* nella parte superiore come quattro battute dopo: è di migliore effetto lasciare la diversità fra i due passaggi.

b) Corona di 5 ottavi in continuo «calando» (non troppo ritardato).

a) Some editions have here (the same as in the 4th following bar) «*g sharp, a, b, g sharp*» in the upper part; it is certainly more attractive to leave the two bars different.

b) Fermata of five quavers, in continuous «calando» (very slight slowing down).

a) Manche Ausgaben haben hier (gleichlautend mit dem viertnächsten Takt) *gis, a, h, gis* in der obersten Stimme; reizvoller ist gewiss, die beiden Takte verschieden zu lassen.

b) Fermate fünf Achtel, in fortgesetztem «calando» (sehr geringe Verlangsamung).

VI.

I.

ben marc.

I.

VI.

dim.

The musical score consists of six staves of piano music, each with two systems of measures. The key signature is mostly A major (three sharps) with one staff in E major (one sharp). The time signature varies between common time and 2/4.

- Staff 1:** Dynamics include *pp*, *mp un poco risoluto*, *fp*, and *in tempo*. Articulations include slurs and grace notes. Fingerings like 2, 3, 4, 5, and 1 are shown above the notes.
- Staff 2:** Dynamics include *pp*, *mp espressivo*, *sf*, *p*, and *mp*. Articulations include slurs and grace notes. Fingerings like 2, 3, 4, 5, 3, 2, 3, 1, 2, and 1 are shown above the notes. The first system ends with *Repet.* and an asterisk.
- Staff 3:** Dynamics include *sf* and *p*. Articulations include slurs and grace notes. Fingerings like 5, 3, 2, 3, 1, 2, and 3 are shown above the notes. The first system ends with *Repet.* and an asterisk.
- Staff 4:** Dynamics include *sf* and *crescendo*. Articulations include slurs and grace notes. Fingerings like 5, 4, 5, 3, 2, 3, 1, 2, 4, and 4 are shown above the notes.
- Staff 5:** Dynamics include *mp*, *sf*, *mf*, *f*, and *ff*. Articulations include slurs and grace notes. Fingerings like 3, 4, 5, 4, 5, 3, 2, 3, 1, 2, 4, and 5 are shown above the notes.
- Staff 6:** Dynamics include *p*, *ff*, *pp*, *mf*, and *mf*. Articulations include slurs and grace notes. Fingerings like 2, 3, 4, 5, 4, 5, 3, 2, 3, 1, 2, 4, and 2 are shown above the notes.

a) Vedi pag. 30 a) b) c)

a) See page 30 a) b) c)

a) Siehe Seite 30 a) b) c)

- a) Vedi pag. 31 a)
 - b) Vedi pag. 31 b)
 - c) Vedi pag. 31 c)
 - d) Attenzione alla corona (8 ottavi)!

- a) See page 31 a)
 - b) See page 31 b)
 - c) See page 31 c)
 - d) Observe the fermata (eight quavers)!

- a) Siehe Seite 31 a)
 - b) Siehe Seite 31 b)
 - c) Siehe Seite 31 c)
 - d) Fermate beachten! (Acht Achtel!)

Largo appassionato ($\text{♩} = 69$)
tenuto sempre

p ma ben sonoro

staccato sempre (ma non troppo secco)

(a)

p

mp cresc.

p

$\text{♩} = 84$

dolce cantabile

tr

pp

m.s.

Tempo I.
tenuto sempre I.

f

mp

p

staccato sempre

a)

(tranquillo)

b) Le due notine più lente delle note del trillo: presso a poco come due biseconde.

b) The «grace-notes» before the trill slower than the after-beat: approximately like semidemiquavers.

b) Den Vorschlag langsamer als den Nachschlag: etwa wie Zweiunddreißigstel.

V.

I. (a)

*II. *Tempo II.**

I. (b) 3 ♫

(c) 3 ♫

molto p

esp. mp

cantando pp

ten.

poco

VI.

teneramente

più espress.

in t.

f cresc. f

poco rit. - - in t. (in tempo primo) tenuto sempre

dolce e quieto

staccato sempre

a) 34 5 5

b) 5

c) 5

Tempo II.

dolce cantabile

Tempo I.
tenuto sempre

staccato sempre

VI.

I.
cantabile

Tempo II.

a) Vedi pag. 39 a)
b) Vedi pag. 39 b)

a) See page 39 a)
b) See page 39 b)

a) Siehe Seite 39 a)
b) Siehe Seite 39 b)

4

m.d.

p

mp

53 mp

m.d.

mf

ten.

p

pp

m.s.

p

p

35

4

mp

poco rit.

pp

in tempo primo I.

tenuto sempre

ff

ff

staccato sempre

sf

sf

sf

12

12

12

sf

Tempo II.

sf

VI.

ff

ff

p

m.s. ten.

sf

12

12

12

(d) = 76

in tempo primo, dolcissimo, ma ben cantando

tenuto

più p

ten.

pp

poco rit.

pp

pp

pp

staccato (non secco)

SCHERZO

Allegretto ($d = 56$)

a) Attenzione alla corona. (Almeno 10 ottavi, poi altri 10 ottavi di pausa respiratoria prima di attaccare lo Scherzo).

b) La diteggiatura superiore è di Beethoven.

a) Observe the Fermata. (At least ten quavers, followed by a rest of the same length before the Scherzo).

b) The upper fingering is by Beethoven.

a) Fermate beachten! (Mindestens zehn Achtel, danach ebensolange Luftpause vor dem Scherzo).

b) Oberer Fingersatz Original von Beethoven.

I.

cresc.

VI. I.

$\frac{5}{2} \frac{4}{1}$ $\frac{5}{3} \frac{3}{2}$ $\frac{5}{4} \frac{3}{2}$

$\frac{1}{2} \frac{2}{3} \frac{1}{4} \frac{2}{5} \frac{1}{4}$ $\frac{3}{2} \frac{1}{4} \frac{2}{5} \frac{1}{4}$ $\frac{3}{1} \frac{4}{2} \frac{5}{1}$ $\frac{5}{1} \frac{4}{5} \frac{2}{1}$

$\text{R. } 1 \frac{2}{*}$

rallentando - - -

VI. I.

$\frac{5}{2} \frac{3}{2}$ $\frac{5}{2} \frac{3}{2}$ $\frac{5}{2} \frac{3}{2}$ $\frac{5}{2} \frac{3}{2}$

$\frac{4}{2} \frac{3}{2}$ $\frac{4}{2} \frac{3}{2}$ $\frac{4}{2} \frac{3}{2}$ $\frac{4}{2} \frac{3}{2}$

VIII. a tempo

$\frac{5}{2} \frac{3}{2}$ $\frac{5}{2} \frac{3}{2}$ $\frac{5}{2} \frac{3}{2}$ $\frac{5}{2} \frac{3}{2}$

$\frac{4}{2} \frac{3}{2}$ $\frac{4}{2} \frac{3}{2}$ $\frac{4}{2} \frac{3}{2}$ $\frac{4}{2} \frac{3}{2}$

I.

$\frac{5}{2} \frac{3}{2}$ $\frac{5}{2} \frac{3}{2}$ $\frac{5}{2} \frac{3}{2}$ $\frac{5}{2} \frac{3}{2}$

$\frac{4}{2} \frac{3}{2}$ $\frac{4}{2} \frac{3}{2}$ $\frac{4}{2} \frac{3}{2}$ $\frac{4}{2} \frac{3}{2}$

IV. (a)

a) Segue immediatamente il Trio,
senza interruzione.

a) Begin the Trio immediately (on
the beat!).

a) Das Trio unmittelbar anschliessen
(streng im Takt!).

TRIO

Più masso (d. = 66)

Musical score for the Trio section. The key signature is G major (three sharps). The tempo is indicated as *Più masso (d. = 66)*. The dynamic is *p*. The first measure shows two staves: the top staff has a single note with a grace note, and the bottom staff has eighth-note patterns. Measure 5 begins with a dynamic *poco*, followed by a sixteenth-note pattern. Measures 6-7 show eighth-note patterns. Measure 8 ends with a dynamic *sff*.

Continuation of the musical score. The key signature changes to F# major (one sharp). Measure 1 starts with a dynamic *p*. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic *poco*, followed by a sixteenth-note pattern. Measures 5-6 show eighth-note patterns. Measure 7 ends with a dynamic *sff*. Measure 8 begins with a dynamic *p*.

Continuation of the musical score. The key signature changes to E major (no sharps or flats). Measure 1 starts with a dynamic *sff*. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic *sff*, followed by a sixteenth-note pattern. Measures 5-6 show eighth-note patterns. Measure 7 ends with a dynamic *p*.

Continuation of the musical score. The key signature changes to D major (one sharp). Measure 1 starts with a dynamic *p*. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic *molto*, followed by a sixteenth-note pattern. Measures 5-6 show eighth-note patterns. Measure 7 ends with a dynamic *sff*.

Continuation of the musical score. The key signature changes to C major (no sharps or flats). Measure 1 starts with a dynamic *sff*. Measures 2-3 show eighth-note patterns. Measure 4 begins with a dynamic *f*, followed by a sixteenth-note pattern. Measures 5-6 show eighth-note patterns. Measure 7 ends with a dynamic *ff sff*. Measures 8-9 show eighth-note patterns. Measure 10 ends with a dynamic *ff*.

Scherzo D. C.

a) Riattaccare immediatamente lo Scherzo.

a) *The Scherzo should follow without interruption.*

a) Ohne Unterbrechung das Scherzo anschliessen.

RONDÒ

Grazioso ($\text{♩} = 132$)

p

5 sempre molto p

dolce

sf

mp

distinto

p

pp

sf

(=)

a)

(d = 144)

dolce

leggiero, melodiosamente

I.

VI.

I.

VIII.

a) Non è possibile dire con certezza se il gruppetto debba essere fra la terza e la quarta semiminima o fra la settima e l'ottava croma. Ambidue i sistemi sono ammissibili.

Si può eseguire:



oppure:



Questa seconda maniera può essere facilitata così:



od anche:



Io eseguisco questo gruppetto una volta in un modo, una volta nell'altro, secondo il capriccio.

a) It can hardly be decided with certainty whether the «turn» should be played between the third and fourth crotchet or between the seventh and eighth quaver. Both ways are conceivable.

Thus, either:



or:



This second version also like this: easier:



or:



I play this passage, just as fancy strikes me, the one or the other way.

a) Ob der Doppelschlag zwischen drittem und viertem Viertel, ob zwischen siebentem und achtem Achtel auszuführen sei, ist mit Bestimmtheit wohl kaum zu sagen; es sind beide Arten denkbar.

Also entweder:



oder:



Diese zweite Lösung auch so - leichter:



oder:



Ich spiele die Stelle, je nach Laune, sowohl in der einen, wie in der anderen Weise.

Tempo I.

p 2 1 2 3 4 3 4
6 5 *molto p* 4 2 4 3 5 2 4 2
5 2 3 3 *
R.W.
2 4 3 5 2 4 2

(—) (—)
4 5 3 5
R.W. *

2 4 5 (—) 5
3 4 2 3 4
1 2 3 2 5
ten. 5
più p 3 4
1 2 3 2 mp

p 3 4
pp 5
sf 2 4 1
sf 2 4 1
R.W. *

(v. p. 46 a)

3 12 3 1 4 3
3 2 3
5 2 5
5 2 3 3 1
ten.

staccato sempre con brio

ff 3 *sf* *sf* *sf* *sf*

marcatissimo

I.

VI. VI. *staccato ff*

sf 5 *sf* *sf*

The image shows five staves of musical notation for piano, arranged vertically. The top staff begins with a dynamic of $\frac{5}{4} \frac{4}{2} \frac{5}{4} \frac{2}{5}$. The second staff starts with a dynamic of $\frac{2}{3} \frac{1}{4}$. The third staff begins with a dynamic of $\frac{1}{3} \frac{5}{4}$. The fourth staff starts with a dynamic of $\frac{2}{1} \frac{3}{1}$. The fifth staff begins with a dynamic of $\frac{1}{4} \frac{5}{4}$. The music includes various dynamics such as *sf*, *ff*, *pp*, and *pp subito*. Fingerings are indicated by numbers above the notes. Performance instructions like *I.*, *V.*, *legato*, and *sempre p* are also present. The music consists of six measures per staff, with some measure endings indicated by parentheses.

IV.

I.

sempre pp

sf

sf

sf

sf

trang. ma non rit.

Tempo I.

leggierissimo

pp

m.s.

m.d.

Rit.

p dolce

molto p

Rit.

The musical score continues with measure 6, starting with a dynamic *pp*. It features sixteenth-note patterns in the treble staff and eighth-note patterns in the bass staff. Measure 7 begins with a dynamic *sf*. Measures 8 and 9 show sixteenth-note patterns with fingerings (1, 3, 2, 1, 3, 2) and (1, 3, 2, 1, 3, 2) respectively. Measure 10 begins with a dynamic *sf*. Measures 11 and 12 show sixteenth-note patterns with fingerings (1, 3, 2, 1, 3, 2) and (1, 3, 2, 1, 3, 2) respectively. Measure 13 begins with a dynamic *pp*. Measures 14 and 15 show sixteenth-note patterns with fingerings (1, 3, 2, 1, 3, 2) and (1, 3, 2, 1, 3, 2) respectively. Measure 16 begins with a dynamic *sf*. Measures 17 and 18 show sixteenth-note patterns with fingerings (1, 3, 2, 1, 3, 2) and (1, 3, 2, 1, 3, 2) respectively. Measure 19 begins with a dynamic *sf*. Measures 20 and 21 show sixteenth-note patterns with fingerings (1, 3, 2, 1, 3, 2) and (1, 3, 2, 1, 3, 2) respectively. Measure 22 begins with a dynamic *pp*.

The image shows five staves of piano sheet music. The top staff is in common time (indicated by a '4') and has a key signature of two sharps. It features a series of sixteenth-note patterns with fingerings such as 3-4-2-1, 1-1, 6, and 2. The second staff continues the pattern with fingerings 3, 5, and 3. The third staff begins with a dynamic *mf*, followed by a melodic line with fingerings 2, 3, 1, 3, 4, 3, and 5. The fourth staff starts with a dynamic *ten.*, followed by fingerings 3, 2, 1, 4, 3, 1, 2, and 3. The fifth staff begins with a dynamic *sf*, followed by fingerings 5, 4, 2, 4, 5, and 5. The sixth staff is labeled 'I.' and shows a dynamic *p*, followed by fingerings 4, 3, 1, 2, 1, and 3. The seventh staff is labeled 'IV. (♩ = 144)' and shows a dynamic *dolce*, followed by fingerings 5, 2, 3, 8, 3, 5, 2, and 5. The music includes various slurs, grace notes, and dynamic markings like *distinto* and *m.d.*

I.

IV.

I.

IV.

(v. p. 47a)

sf

sf

(a)

VI. (v. p. 48 a)

I.

Tempo I.

V.

a)

b)

III.

I.

sf *Rit.* *

sf *Rit.* *

VI.

sf

sf

sf

sf

sf

sf

sf

sf

decresc.

m.s.

3 2 1

